



Welcome to the September 2021 issue of your newsletter, a little later than scheduled and heading into October...such is life!



We have a very full edition this month with news from the Chair of developments at Committee level, and there really has been a lot going on behind the scenes since our last newsletter.

There's exciting news of the launch of two new features for the RPT, our new web site and the new RPT logo.

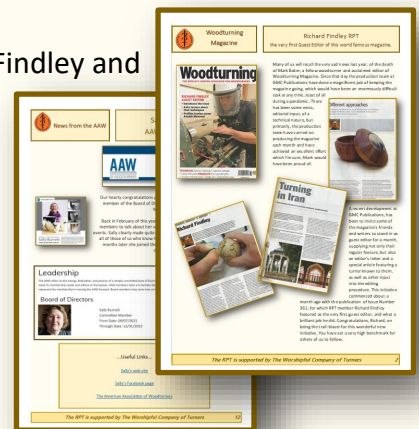


With the re-branding of the RPT, we are aware that you may need new smocks and badges, so there's information about this on Page 7.

Something a little different for this edition, is the "Who are we?" article on pages 8, through to 11, in which you get a chance to find out more about the committee members' backgrounds. In this issue, the first four of us talk about such matters as our backgrounds in turning, our style of work and what we do on the committee to serve you.

We have a couple of messages of "Congratulations" to make, to Richard Findley and to Sally Burnett, a report from RPT member, Neil Lawton, of the Open Day staged by Taylors Mirfield and information for those who still need it, of the AWGB Virtual Seminar to be held on the 13th and 14th November and of Wizardry in Wood, later in October.

Finally, there's a look at the work of Sinéad Glynn, an Irish ceramicist who makes and decorates what we might refer to as hollow forms. I find her work most inspiring!



Les Symonds RPT...Newsletter Editor



“Thank you”.

A Thank You letter from your Chair

In March of this year, when your new committee came together, we were determined and unanimous in our desire to move the RPT forward and generate drive and a new, modern feel to the organisation. This has begun in earnest with the rebranding of the RPT.

In May 2017, the then Chair of the RPT, John Boyne Aitken wrote to inform the membership of the launch of an up-dated website. Much of this work was done by Alex Boyne-Aitken, John's son, to whom we gave our grateful thanks. It was new and fresh but of course, a product of its time.

Since then, as we all know, technology, hardware, methods of communication and ideas around how we use them have developed enormously. With all of this at our disposal we have higher expectations of what we want and need from our technology and how we can deploy it in our varied businesses. This requires the RPT to 'Keep Up and Move On'

Nearly five years on, I report of another up-date to the website. Indeed, this is not just an update, but a complete new-build, and rewiring to the shop-front of the RPT.

The most obvious statement about this of course is that it took time; precious time. It also took expertise, insight, creativity, design prowess, and patience.

You will be aware that the person responsible for our brilliant website is Martin Saban-Smith; the member of the committee with portfolio of Webmaster. We are very fortunate to have Martin working, as a volunteer, on our behalf, as the work he has done on the website is outstanding. “On behalf of the membership Martin, thank you so much for such an excellent website”. This will do so much to further improve the image of the RPT as an outward-looking, progressive organisation. There are many new features but in particular please do visit the member-only page as here you will find many useful and varied resources.

More thanks go to the 133 of you who have registered your email on the site; special mention to the 72 of those 133 who have had the time to upload biography and photographs.

Beautifully visual wood turned content on the website however, is only as good as the photographs you supply and we need to keep this content top quality. To this end, a couple of images have been deleted. This is due to their back-drop comprising white goods!

Photographs of turned items sitting atop refrigerators or washing machines are neither endearing nor acceptable. We are a professional body comprising professionally minded members. Items photographed on creased tablecloths and rumpled bed sheets must be a thing of the past. Our content to the public must reflect a professional, imaginative and creative outlook and I thank you all for your understanding in our approach to promoting this image.

To help all who wish to improve their photography and composition, the committee has in the pipeline, an on-line seminar with a professional photographer. This will be free to attend to all RPT members, with the date to be published after Wizardry.

Carlyn Lindsay's portfolio is Exhibitions and Events Facilitator, and, as part of our rebranding process, has taken on the task of organising and masterminding the RPT's new logo. She has made contact with a





The Chair's Report

graphics designer Julie Convery, who has an amazing catalogue of well-known logos to her name and the RPT has employed Julie as our logo designer. She created various designs relevant to the RPT, from which the committee had

to choose just one for further development.

We asked ourselves what the objectives of the new logo design should be:-

An evocative design being contemporary and distinctive, innovative and modern, whilst reflecting the heritage and history of turning.

It needs visual impact, gravitas and should allude to the movement of the turning process.

An aspirational symbol associated with high quality and excellence.

A logo for all turners, young and the not so young, alike.

A design with which we can all be proud to be connected with and to display.

A symbol to signify to those who desire high quality, hand turned items that the skill level of the turner they are commissioning, is at an assured level of expertise.

When viewed on business cards, online, websites, merchandise, etc, the logo signifies that the person using the logo is part of a special group of highly skilled, and respected crafts people.

It should be timeless.

The above has involved your committee in very many robust - but healthy - discussions and we are very excited to be revealing the new logo of the RPT. When the new sew-on patches and enamel pin badges have been produced, we will be posting one of each, free of charge, to all paid-up members. You will be able to order new smocks through the web site in the near future, and the RPT will pay for your first embroidered new-logo-badge, but then, any subsequent patches, pins and future merchandise and postage are to be paid for by members.

Again, this sort of thing takes time, therefore Carlyn's commitment to liaising with our graphics designer and making sure the committee has had exciting concepts to discuss is amazing. Not only is Carlyn running her woodturning business, but she has had to deal with her two sons contracting Covid. The worry of this is unthinkable. The practicalities of ferrying various supplies and making sure they are okay will have been exhausting. The good news is that they are both on-the-mend. And of course, Carlyn is also preparing to exhibit at Wizardry! "Thank you so much Carlyn for your dedication and heaps of good luck at Wizardry!"

I was grocery shopping a week ago and made my way to the check-out. I waited for a group of four - two adults and two children - to move away after making payment. Unfortunately, they knew the cashier and continued to talk. I stayed beyond the 2 metre recommendation. They eventually picked up on the fact that I was waiting for them to finish their conversation and they did move away - but only a tad - and continued the conversation. Not wanting to be caught in the invisible cross-fire of foreign saliva aerosol, I stayed my ground. The chap eventually looked at me and said "don't worry, I have had two 'jabs' and I have not been anywhere to catch Covid".

If I had not been so gob-smacked at his obvious inaccuracy and stupidity of his statement, expletives might have flowed more liberally than they did. That this fellow would conceive that one could stroll around a supermarket and not think it possible to contract or indeed **inflict** Covid, was beyond my understanding and patience. I will not tell you what I said in response, as it might offend even the most strong-minded of you. Needless to say, they hurried away and the cashier was oh so pleasant to me.

Incidentally, this fellow shouting across to the cashier...was not wearing a face covering.





The Chair's Report

Why do I recount this tedious incident to you? Well, no doubt like me you are excited about Wizardry and if you are within reasonable travelling distance, you will be looking forward to visiting. I shall be there from Tuesday to Saturday and I truly welcome you to visit and have a chat with me, but, please keep yourselves and those around you safe. If you are travelling on a train, wear a mask, if you are car-sharing, wear a mask and maybe have opposite windows open a little. Bring your own sanitiser, and please, if you can, wear a mask at the exhibition. These are not laws or sanctions of course; just thoughts from an individual who is excited about being at the exhibition but also anxious regarding being in an enclosed space with potentially, many people who might not think as I do and just might not be as conscientious with personal sanitation. I want you all to enjoy your time at the exhibition and for you and those close to you to remain free from Covid.

I know I voice the concerns of many.

That being said, Christopher Scott and the Company have spent many, many hours on organising Wizardry. There will be some new and exciting initiatives including some very intriguing lunchtime talks. It cannot be easy to organise an exhibition with such a backdrop which these past two years has provided. Thank you Christopher and your team for your perseverance and determination to make Wizardry a safe and successful exhibition.

There are more people I wish to thank:

Andy Pickard. Andy P, (as he is affectionately called in committee meetings) is our Membership Secretary and has been very active in modernising and creating the digital-format, new-member application process. This has not been easy but, there is now an on-line application form, streamlining the process no end and helping to funnel the necessary documentation to one destination. Thank you, Andy.

Dave Willcocks our general secretary is coping with poor service from his internet and provider. This means that his access to the internet has been limited. Not only is he contending with this and running his business, he spared the time to dissect the RPT's numerous insurance documents and has presented a solution. Thank you so much Dave.

You will be reading this final thank you (for now) from within the 'covers' of the RPT's newsletter; brilliantly produced and developed by Les Symonds. His portfolio however is not only for Newsletter Editor but has portfolio for Feedback Coordinator as well! He makes time from his turning, his selling, his teaching and his family to do all of this. His family has also been hit with Covid-'pings' and has sent his family plans spinning. Due to his diligence however, the RPT has new digital, streamlined feedback forms, which are again, funneled to one destination.

Not only this, but he is a regular contributor to 'Woodturning Magazine' delivering some amazing content and projects. Not only is he a contributor but, in the near future he will be Guest Editor; indeed, he has probably had to work on this already. "Les you are a star,!" Incidentally, Les is the quiet one amongst the committee but when he speaks we all listen. He sends to me such wonderful quips and occasional emails which always makes me smile, thank you Les!

I look forward to meeting many of you at Wizardry and on behalf of all Register members, I send best wishes for a very safe and successful exhibition to our three RPT members who will be demonstrating - Martin Saban-Smith, Pete Moncrieff-Jury and Paul Hannaby; to Christopher and the Company and to all exhibitors of course, but in particular, to our ten RPT members expertly displaying their exemplary art work.

"Courage is the power to let go of the familiar."
- Raymond Lindquist

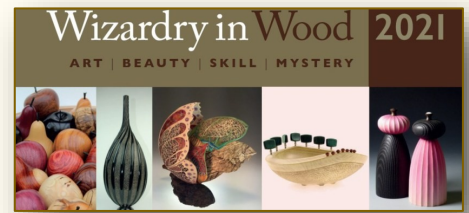
Jay Heryet - Chair
jayheryet@gmail.com



Don't miss out!

Wizardry in Wood 2021

By now, we should all be fully aware of the Wizardry in Wood event which takes place in Mid October. There is a wealth of information available on the internet, and we can't possibly cover it all in this newsletter, so here's the main points, with hyperlinks where appropriate.



When: Wednesday 13th October to Saturday 16th October 2021

Where: Carpenters' Hall, 1 Throgmorton Ave, London EC2N 2JJ ([map](#))

Timings: The exhibition will be open to the public from 10 am until 4.00 pm each day

Tickets: Available now through [Eventbrite](#)

Talks Schedule [available to download here](#)

EVENT FLYER [available to download here](#)

What you, as an RPT member can still do to support this event

There is still time to enter pieces of your work into the various competitions, but time is running out, so act quickly if you intend to enter and be aware that you would need to deliver your entry to Carpenters' Hall, Throgmorton Avenue, London, EC2N 2JJ between 9.30 and 12 noon on Monday 11th October 2021.

With regard to the RPT table at the event, the submission date for entries has already passed, but you can submit a digital entry before midnight on Tuesday 5th October. Entries will not be accepted without the on-line inventory/entry form, so please do not bring items to the exhibition and expect them to be displayed if you have not done this. If you have submitted an inventory of items that you wish to place for sale on the RPT's stand, you need to get those items delivered to ...

Rebecca Baker,
The Worshipful Company of Turners,
Saddlers' House,
44 Gutter Lane,
London.
EC2V 6BR.

by Friday 8th October 2021

It is very important that Rebecca's name and 'The Worshipful Company of Turners' is displayed at the beginning of this address. It is vital that exhibition/sales work is sent separately from competition pieces. Therefore, clearly label your package 'RPT Exhibition Stand'.

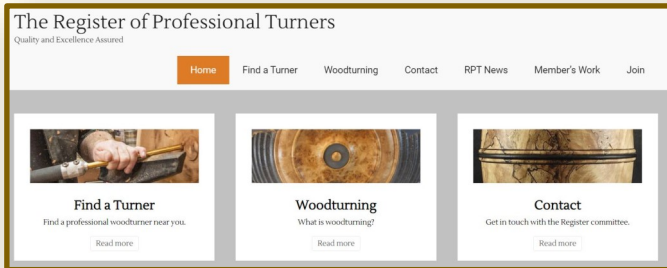


...and in with the new!

Web site and logo news

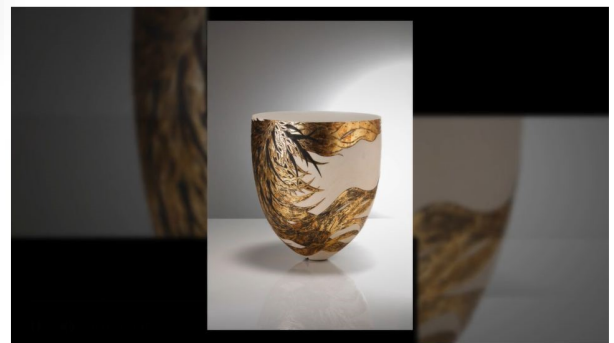
Our new web site has been launched and the new logo has been designed, so before we move on to other RPT business, let's take a minute to look at these two important developments.

Firstly, your new web site...

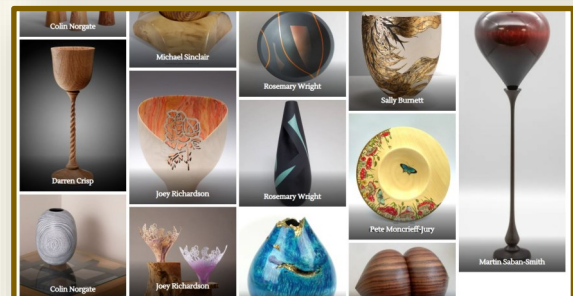
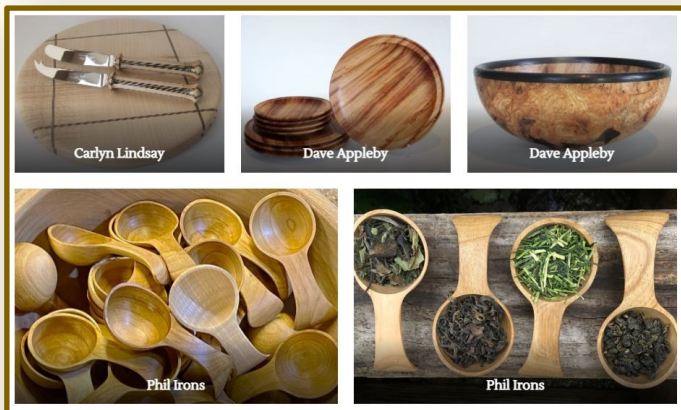


I'm sure that we all understand that when people view web sites, the first component that they notice is its images, so our new front page hits the viewer with an array of images, both fixed and in slide-show format, that reflect the quality of our work. Indeed, the words on that

Innovative or Traditional – always Quality and Excellence



page reinforce the message. Terms such as *"Quality and Excellence Assured"*, and *"Innovative or Traditional"* abound. I'm sure you'll all agree that this is what we, as members of such a prestigious organisation, need as an excellent new show-case for our skills, our products and our services.



...and now the logo...



Hopefully, you've already noticed the new logo sitting atop each page, so here it is in a larger format and you'll see that there are two slightly different versions. On the left, the generic version which will be presented to the the public on all RPT paperwork and advertising material, whereas, on the right, the more personalised version which only we, as members of the RPT, shall be able to display on our own personal paperwork, web sites and smocks etc.





Turners' Smocks

The RPT and Lovell Workwear

Lovell Workwear (UK) Ltd
safety, comfort, style

We have been holding negotiations, on your behalf, with Lovell Workwear, to establish a deal in which we can offer you woodturning stocks directly through our new web site

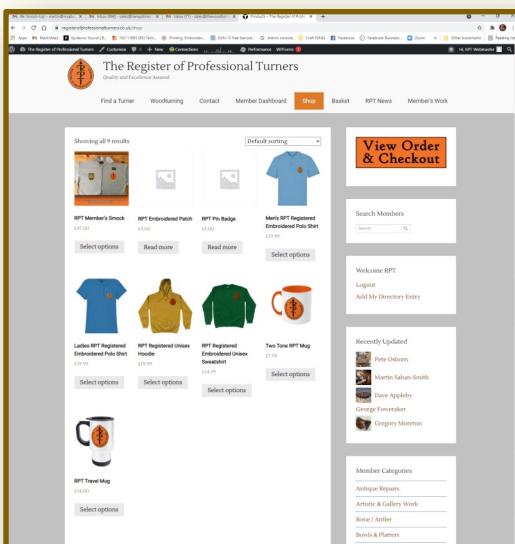
In the very near future, your web site will host a "Shop" page through which you can purchase

corporate-branded items with the RPT logo on them, and the smocks will feature on that page.

To the right, you will see a mock-up of the smock (let's call it a smock-up!). The RPT logo will be approximately 4" / 10cm high and your name can be added underneath it. Note that the logo is the registered version, rather than the generic version (see the information on the previous page), so it states "Registered Professional Turner. The RPT has exclusive ordering status for these smocks and when you order yours through our web site page, you will pay the regular price for it; the RPT does not take a commission for the sales, so there is no extra charge for this.



This is a product mock-up. Exact placement, logo sizes and colours may vary



The standard price of the smocks is £47 each, with the extra cost of embroidering both the Company and the RPT badges being an extra £10, and your name can also be added at no extra cost. The good news for RPT members is that we are giving you, free of charge, the embroidery cost for one smock per member, on orders placed before 30th November.

To receive your free embroidery, you simply use a discount code to reduce the cost of your purchases by £10, and that code is...

rptsmock



As you will see from the pre-view shot of the RPT shop, there are other corporate-branded items available



Who are we?

...by “we”, I mean the members of your committee! We realise that many of you may not know us well, so, especially as we are making so many changes to the RPT’s public and professional presentation, we thought that you might want to know a little bit more about us.

Andy Fortune

I have a large, Swiss Chalet style workshop and retail outlet in Porchfield, near Newtown on the Isle of Wight, where I have been based for the last 4 years. I have my own wood mill and solar wood kiln on the premises where I convert locally sourced trees into boards for making products and selling. I teach woodturning, and can accommodate up to 4 students at a time in my workshop for my courses, I am the main Isle of Wight agent for Record Power, Robert Sorby and Chestnut Finishes and I also sell timber, bowl blanks and timber cut to size for customers.

My first turning lesson was with Jamie Wallwin at Craft Supplies, Millers Dale, Derbyshire in 1989 and I bought my first lathe, a Record CL1, in 1997. I have sold my work and demonstrated at craft fairs since getting my first lathe and I’ve now been turning full time since 2012 when I stopped work as a plumber.



I tend to turn natural looking pieces from unseasoned timber letting the wood speak for itself and sometimes include leather or wire lacing to ‘stitch’ naturally occurring splits as the wood dries. Most of my one-off pieces also have naturally occurring bark inclusions and fissures which I try to incorporate into the finished piece. I also make bespoke production items for restaurants and hotels, most notably, Browns Hotel in Mayfair and Trinity Restaurant in Clapham, and I make practical kitchenware which I mainly sell through high-end craft fairs, Country Fairs and through my shop.



I have been on the RPT committee for the last 4 years, initially as the Webmaster and more recently, with the departure of Phillip Greenwood, I have taken on the role of Vice-Chair to support the new Chair, Jay Heryet. As the activities of the RPT have been curtailed over the last 18 months due to Covid there has not been a great deal to do however my intention since taking on the role of Vice-Chair was to implement a woodturning Apprenticeship and to encourage young people to take up woodturning as a career as well as helping to implement training and personal development for young members of the RPT.



Who are we?

My wife Mary and I run our Woodturning and letter-carving business from a small Wiltshire village between bath and Trowbridge.

I have been a full time professional woodworker for 15 years now and would describe my turning style as varied.



My position on the RPT committee is principally as its Membership Secretary, so I help with the new candidates journey right from their initial enquiry, through to when the exciting time arrives (for most applicants) that they receive the coveted RPT badge and certificate. For those who don't succeed, I then implement other strategies for re-referral and/or monitoring.

Next, we meet Andy Pickard



I make things such as segmented pieces and pens, but also make production items, such as newel posts , stair spindles etc. I also specialise in sign-making and letter carving.

I have sold my work at Devizes market for the last 11 years (pre Covid) so I was also kept busy making anything that was required for that, lately spinning wheels have become an interest.



My position

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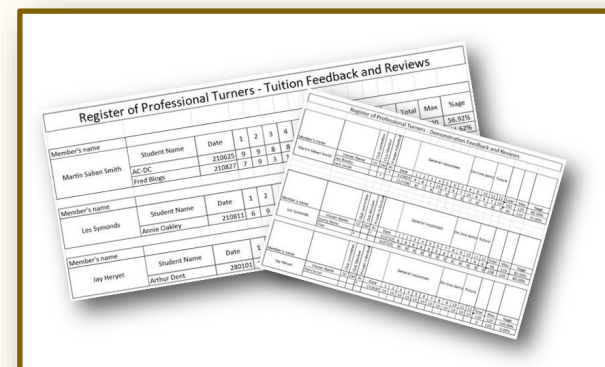
Who are we?

I am based in the little market town of Bala, in the Snowdonia National Park, North Wales, just a hundred metres from the foreshore of the largest natural lake in Wales and a few miles from the highest mountain of England and Wales. My workshop is at my home, in a quiet little cul-de-sac, but just a short walk from the town's busy High Street. In my back garden I have various



sheds dedicated to storing and seasoning my timber, but the main building is the workshop that I installed a few years ago, aimed principally at creating enough quality space to enable me to branch out into teaching. I first turned a piece of timber in school, some 50 years ago, but then didn't try turning again for another 30 years. However, I didn't enjoy it, so gave it up, but and then re-discovered it ten years ago, when I got well and truly hooked. I think that this was because the craft of woodturning had evolved; there were new tools, new chucks and new ideas of decoration, but especially because turners were using the sort of timber that I was interested in. I have long-since held a belief that there is no such thing as a defect in timber. All timber holds beauty and if its natural features do not fit into the demands of tradespeople who seek their idea of perfection in the materials that they use, then perhaps they should adjust their ideas. Thus my style of woodturning is natural, organic, spontaneous and, most importantly of all, sympathetic to the true nature of the timber that I use. Where there are splits and cracks, I celebrate them and embellish them!

I have a BA Honours degree in Adult Education, thus much of my time is dedicated to teaching and writing about woodturning. I teach twice a week, every week, to private students who reserve sessions with me and I write every month for "Woodturning" magazine, which generally involves a six-page project-based article. I sell my work through three or four small galleries on the strict understanding that I make and sell what I want to make. I take a few private commissions, but am happier just going to the workshop and doing what I want to do!



Within the RPT, my principal role within a busy, new committee, is the production of the newsletter. I seek articles and news from our members, but I also enjoy finding small stories and features that just might be of interest. This usually takes a couple of days of my time, each month and this I am happy to provide for the RPT. Secondary to that, is my collation of all feedback forms regarding tuition and demonstrations. I have designed the new on-line forms and when students or attendees of demos fill in our forms and click on the "SEND" button, they end up in my in-tray

...and next, it's myself, Les Symonds.





Who are we?

...and finally, for this issue, it's Carlyn Lindsay.

I live and work in Coggeshall, North Essex. My studio is on my doorstep so I'm pretty lucky as I can pop another coat of finish on my pieces at any time! I have been turning for over 30 years. My working day can be quite varied as I make my own collection work which is based around my laminating technique and I also do bespoke and high quality batch production work for several companies and makers, e.g., a local silversmith, upholstery businesses, builders etc.



I developed my laminating techniques whilst at art school, I have a BA Hons in 3D Art & Design, wood, metal & plastics. I enjoy the whole process of making each piece, it is what being a maker is all about.

The importance of the design process is critical because each design has its own precise configuration of lines, heightened by my use of coloured veneers which determine the construction of my laminated blocks. I design and execute complimentary pure forms when I turn each piece to reveal the embedded design, this is how I give a classic form its contemporary look. I produce a range of functional pieces and Gallery forms.



My Role as an RPT Committee member

Firstly, thank you to everyone who voted me onto the committee. My role as an RPT committee member is to assist in the area of events, exhibitions and design. I'd like to bring fresh ideas to the RPT, colour and modernism. I'd like to help elevate the art of woodturning in the world of Arts and Crafts, particularly in the UK right now. I'm a team player so working together with the rest of the members is crucial.

In our next issue, we'll take a look at the four remaining members, Jay Heryet, Dave Willcocks and Martin Saban-Smith, as well as Christopher Scott, who is the committee member representing The Company.



News from the AAW

Sally Burnett RPT
AAW Board Member



Our hearty congratulations go out to Sally Burnett upon becoming a member of the Board of Directors of the American Association of Woodturners.

Back in February of this year, Sally was invited to address the AAW members to talk about her work in one of their “Women in Turning” events. Sally clearly made quite an impression on them, which is a fact that all of those of us who know her work will understand, and just a few months later she joined the Board of Directors of that prestigious organisation.

Leadership

The AAW relies on the energy, dedication, and passion of a deeply committed base of board members, staff, and volunteers who enable the AAW to meet its membership needs and adhere to the bylaws. AAW members elect a 9-member Board of Directors that volunteer their time and energy to represent the membership in moving the AAW forward. Board members may serve two consecutive 3-year terms.

Board of Directors



Sally Burnett
Committee Member
From Date: 09/07/2021
Through Date: 12/31/2022

Newcastle Under Lyme Staffs
(44) 7966499716
Email: sally@sallyburnett.co.uk

...Useful Links...

[Sally's web site](#)

[Sally's Facebook page](#)

[The American Association of Woodturners](#)



On-line event

AWGB VIRTUAL SEMINAR

13 & 14 NOVEMBER 2021

Following the cancellation of the normal format for its seminars, the AWGB has taken its 2021 event along the virtual route, with 12 top, international turners providing demonstrations, and our very own chair, Jay Heryet, will be amongst them. Be sure to check in at 10:00 a.m. on Saturday 13th November to watch Jay as she demonstrates her thread-chasing skills.

[Catch the full timetable here.](#)



On November 13th and 14th the AWGB is holding a [virtual woodturning seminar](#) featuring 12 turners from around the world.

This seminar will be virtual which means that you will be in the front row to enjoy the skills of some of the World's best turners from the comfort of your own sofa. No need to travel many miles so, even better for our environment than ever before.

Each pre-recorded demonstration will last for 90 minutes. During the demonstration and for 30 minutes afterwards the demonstrators will be available to receive live chat questions. Sessions will run from 10.00 am until 8.00 pm (GMT) both days. Each demonstration will only be broadcast live once but, all will be available for online viewing for 30 days after the seminar for paid subscribers.

Concurrent to the demonstrations there will also be breakout sessions covering various topics, where subscribers can ask questions on the topic or share their experience with others. This will be an opportunity to share knowledge and experience, and to learn new and different methods from a wide variety of turners from around the world.

Demonstrators



Mary Ashton



Pat Carroll



Chris Fisher



Margaret Garrard



Keith Gotschall



Jay Heryet



Emmet Kane



Mike Kehs



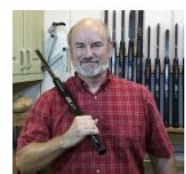
Yann Marot



Joss Naigeon



Jacques Vesery



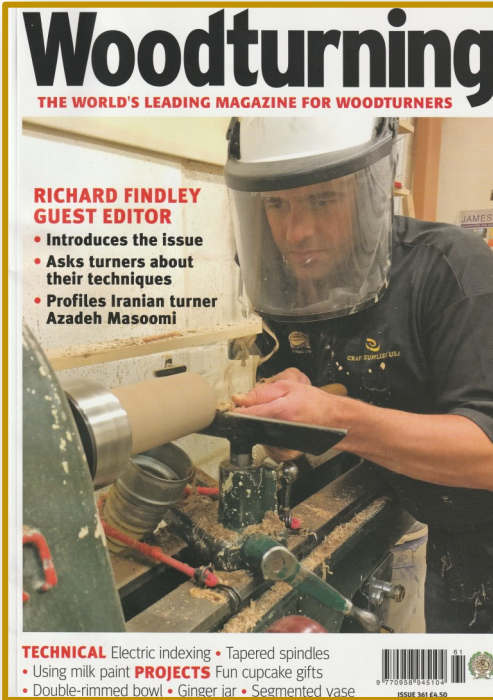
Tim Yoder



Woodturning Magazine

Richard Findley RPT

the very first Guest Editor of this world famous magazine.



Many of us will recall the very sad news last year, of the death of Mark Baker, a fellow woodturner and acclaimed editor of Woodturning Magazine. Since that day the production team at GMC Publications have done a magnificent job of keeping the magazine going, which would have been an enormously difficult task at any time, least of all during a pandemic. There has been some extra, editorial input, of a technical nature, but primarily, the production team has carried on producing the magazine each month and have achieved an excellent effort which I'm sure, Mark would have been proud of.

Different approaches

You will have heard the phrase 'if you ask 10 turners how to do something, you will get 10 different answers'. Guest editor Richard Findley puts this into practice with two of our professionals...



Woodturning is, more often than not, a solitary pursuit, so as we work alone in our workshops we have to sort things out for ourselves and find the best route through the maze that is woodturning. This leads to variations in technique, developing and, generally speaking, there isn't a right or wrong way to do anything as long as it's safe and the end result is what we wanted then it can be rated as a success. Of course, we can get a good idea of how other turners approach things, but we can get a good idea of how other turners approach things as they are all right, and techniques work better for some than others. It's not necessarily fitting to push it on for others. The approaches are different but the result is the same. The aim of this article is not to confuse, but to offer different options for you to try and to help you find a method that reliable works for you. Over the years, I have tried lots of different methods of fitting bowl lids, it was only when I saw a video by Jimmy Chew that I learned of this method. It just made sense to me and I've used it ever since. Like any method, it isn't entirely foolproof, but it is as close as I've found to it, with an incredibly high success rate. Usually, I have the lower part of the base on the base and the recess part in the lid. I will follow the lid first and sand, but only after sanding will I follow the recess with a negative rib scraper. If you sand differently it will round over the recess, making the fit less good. It is so important to cut the recess straight and square, so any 'flattening' will lead to difficulty in achieving a good fit.



A recent development at GMC Publications, has been to invite some of the magazine's friends and writers to stand in as a guest editor for a month, supplying not only their regular feature, but also an editor's letter and a special article featuring a turner known to them, as well as other input into the editing procedure. This initiative

commenced about a month ago with the publication of Issue Number 361, for which RPT member Richard Findley featured as the very first guest editor, and what a brilliant job he did. Congratulations, Richard, on being the trail-blazer for this wonderful new initiative. You have set a very high benchmark for others of us to follow.



Taylor's Mirfield Open Day

My grateful thanks to RPT member Neil Lawton, for this review of the Taylor's Mirfield Open Day event

Taylor's Mirfield Open Day.

In July 2021 Taylor's Mirfield held an open day to celebrate their expansion into new and larger premises. This new site includes a teaching area, machinery sales and an extensive stock of turning blanks of every ilk!



TM, as it's affectionately known, was started by Dan Smith in 2013 and has gone from part time, to full time, to larger premises, with agents stocking their pen kits across Europe and beyond, Dan himself being accepted on to the Register of Professional Turners in 2020.

The move actually took place in December 2020 but for obvious reasons they were unable to open to the public until June 2021, so when the Open Day was eventually able to go ahead, an extension to lockdown meant that most of the features of the day were held outdoors with seating spaced out, and it was reassuring to see good social-distancing and face covering to a sensible level within the shop itself.

Demonstrations were courtesy of David Dalby (a full time production turner), and Emma Cook (The Tiny Turner), with extra sales from Mr Resin (Hybrid blanks and resin supplies), and Martin Pidgen (wood blank sales), whilst Charnwood machinery were also represented at the event.

Guests and attendees included Chris Fisher (the Blind Woodturner) and Walter Hall (Pen maker and Author), as well as many turners and friends I've missed seeing over the last eighteen months in my wood-world.

Taylor's Mirfield are now the UK wide distributor for Wivamac, stock Charnwood and Laguna machinery, and are agents for Crown tools, and Hamlet craft tools, as well as Mirka, Indasa abrasives, and GPS pen blanks.



...Neil Lawton, RPT member.



Many thanks, Neil, for that insight into an important event held under difficult circumstances. It was good to see so many precautions being taken.

Les Symonds...editor



Looking elsewhere
for inspiration

The work of Irish ceramicist, Sinéad Glynn

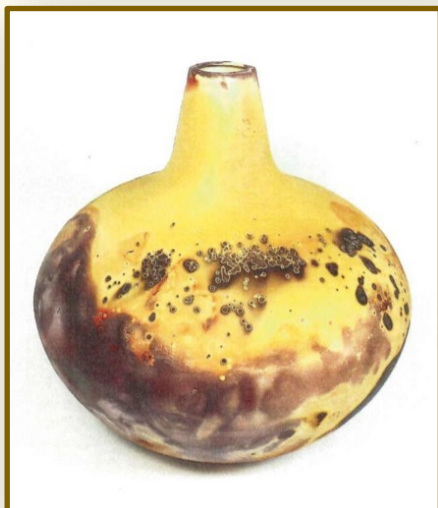


...Useful Links...

[Roger's Website](#)

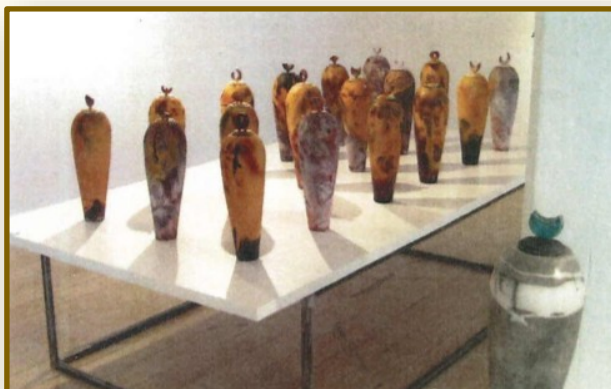
[Roger's Essay about Sinéad Glynn](#)

[Sinéad Glynn's web site](#)



Regular readers may recall a few features in earlier issues of this newsletter, in which I visited and discussed web sites of other woodturners. In this issue I want to do something a little different, I want to step outside the world of woodturning and look at the work of an acclaimed Irish ceramicist whose story has been well documented by Roger Bennet, and Irish woodturner.

Roger has written an essay about Sinéad and it makes very interesting reading in its own right, but what I found also to be of interest was the way in which so many of her larger forms resembled what we turners generally refer to as "hollow forms", and how her style of decoration could pose challenges for us as workers in a different medium. I have spoken to and tutored many a ceramicist and we often remark on the commonality of our work. I urge members to take a look at Sinéad's web site and at Roger Bennet's essay; think about the forms and their decoration, and of how we may be inspired by them.



My grateful thanks to Roger Bennet for granting his kind permission to reference his work and to use some of the images from his essay.